

These impressions left me—neither speaking by the book, nor assuming to traverse the whole history of the subject to characters Edmund Kean as a discoverer of Shakespeare's tragic conception, and as the author of a stage-legend which may be regarded as personal; and that we think is true. A valued correspondent, Mr. J. N. Ireland—one of the soundest theatrical scholars of the time—has since pointed out the omission and implied errors that are now repaired. While, however, Macmillan's eminent rank in stage-his story, as "the original Shylock," is unassailable, it nevertheless seems that it is to Edmund Kean, and not to Macmillan, that the custom of our actors, in performing Shylock, should be attributed. He was the greater genius of the two, and the more brilliant artist; he created a deeper, and more lasting impression, and his ideal of the Jew, if not more savage, vindictive, and resolute, seems to have been more exalted and pathetic. That ideal has prevailed on our stage for half a century, and in our critical literature, it has met with unanimous acceptance. Scholars, such as Hazlitt and Oxford, Victor Hugo, Ludwig Bourne, and Richard Grant White—to mention but a few—are all agreed with it. We do not look to see it disturbed by such experiment as was lately made at the Fifth Avenue Theater—when Mr. Davenport merely toned down and diluted what used to be a fiery and immensely strong performance of the good old school. Letters suggested by that performance (a Shakespearean revival, of which it may be said that, although some of its new features were good, the most of its good features were not new), and by our subsequent comments upon it, continue to arrive; and most of them are strongly assertive that Shylock, as conceived and expressed in Shakespeare, is a tragical character. We do not print them—let us argue to this point is unnecessary. It is pleasant, though, to see that so much interest is felt, and so much sound knowledge and sound taste is possessed, concerning a question of interpreting Shakespeare. Such like this denote that actors who are scholars need not fear that their scholarship will pass unappreciated, or that the love of great plays and great acting has passed away.

DEATH OF MR. C. K. FOX.

The death of Mr. Charles Kemble Fox, well known as the performer of *Pantalone*, in the pantomimes long popular at the Bowery and Olympic Theatres, is recorded. Mr. Fox died on the 17th inst., in this city, of typhoid fever. He was a younger brother of Mr. George L. Fox, the *Clothes*, and was born in Boston, August 15, 1831. He went upon the stage at the age of six years. His first appearance in New York was made at the old National Theater, July 18, 1833, as *Cute*, in a play on "Uncle Tom's Cabin." In 1838 he was a member of the company at the Old Bowery, and in 1852 he joined the New Bowery. Afterward he appeared at the Olympic in pantomimes. His last appearance on the local stage was made at the Globe Theater, May 16, 1854, in "Humpty Dumpty at Home"—that house being then under Mr. G. L. Fox's management. He had been acting, of late, in his brother's traveling company. Mr. Fox was the author of the pantomime in which his brother and himself won popularity and fortune. His remains have been sent to Mount Auburn Cemetery, Massachusetts, where his grave will be made.

PERSONAL.

REPORT OF THE KANSAS RELIEF AGENT.

They cannot loaf around the side yard as Anti-Monarchs, and receive the Republic on the instant from the house. They can't perch upon the innocent front fence, and only come scambling up to the door at lunch time. They can't go loaing and performing around in the back yard, throwing dabs of mud at the windows, and have to be concealed every time they smell a toothsome whiff from the kitchen. They must come clear in and be Republicans, and be known as Republicans, and then they will find a warm welcome and never a word of reproach for their past misconduct. But we can't build a lot of Independent and Reform and Anti-slavery men to go around, and burn our bridges to occupy and keep the themselves aloof from the rest of the family. This is no time for such consultation. This is no time for the Republicans to be in, and the Anti-slavery householders, who are roaming around in all sorts of names and banners."

THE GRASSHOPPERS' VICTIMS.

MORE AID FOR THE SUFFERERS.

A FRIENDLY CONTRIBUTION.

To the Editor of The Tribune.
Sir: Please find inclosed \$75 toward the contribution of some friends, for the sufferers in the West. Acknowledge from Reformed Church, Brooklyn, L. I., and others. Yours, etc., M. S.

East Norwich, Jan. 20, 1875.

THE GRASSHOPPERS' FEAST.

To the Editor of The Tribune.
Sir: Instead of buying a ticket for the "Butterflies' Ball," inclose \$1 to help pay for the "Grasshoppers' Feast." Faithfully, C. W. FREDERICKSON.

P. S. I inclose an additional dollar on account of my partner's wife.

New York, Jan. 22, 1875.

KANSAS AND NEBRASKA.

R. R. Goodell, M. Thatcher, El- liottown, L. S.	\$1 00	Reformed Church,	Reformed Church, L. I.	7 70
C. W. Frederickson, Rev. J. B. Lovett, R. H. W. Hills, Wil- ton, S. C.	2 00	Mr. Airy, N. C.	1 00	
A. M.'s several friends, West Stockbridge, Mass.	17 00	Louis Penfield and friends, West Stockbridge, Mass.	5 75	
Charles E. Jewett, Boston, Mass.	4 00	Little Italy	1 00	
Total.	\$43 45			
KANSAS.				
H. R. Parmelee, \$1 Cash	\$2			
Total.	\$3			
Summarum of amounts received yesterday:				
Kansas and Nebraska.....\$43 75				
Kansas.....3 00				
Total.....\$46 45				
Previously acknowledged:				
Kansas and Nebraska.....\$701 37				
Nebraska.....1,480 56				
Kansas.....1,915 16				
Total.....\$3,500 00				
Forwarded to Kansas and Nebraska.....\$243 54				
Balance on hand.....\$1,743 54				